pp. 53-4), were few and far between. However, immediately art lost its ecclesiastical bias, and social prejudices decreased, they began to play a more active role. They began with a branch of art in which social connexions and religious allegiance were unimportant. In particular, as a natural outcome of their commercial interest in precious stones, they mastered the art of gem- and seal-cutting, which developed into engraving and medal-making. In Germany, in the seventeenth and eighteenth centuries, these professions were very commonly followed by Jews. Many of the petty courts had a Jewish seal-engraver in their employment: and some of the best medallists of the period were Jews. It is enough for our purpose to mention that Jacob Abraham who held an official appointment in the Court of Prussia in the second half of the eighteenth century, and his son, Abraham Abrahamson, both prolific workers.

From gems and seals, there was an easy transition to miniature-painting, exemplified in the eighteenth century by Raphael Bachi in Paris, the Pinhas and Treu families in Germany, and, at the beginning of the nine-teenth century, by David Alexander Fiorino, one of the best miniaturists of his day, in Dresden.

Thus, by gradual degrees, the Jew began to acclimatise himself in the artistic world. By the close of the eighteenth century, a couple of figures of first importance were of Jewish origin. Anton Rafael Mengs (Court Painter at Madrid, a much-read writer on the theory of art and the

first person to recognise the genius of Goya), was the son of a converted Danish-Jewish enamel-worker named Ishmael Mengs. The younger Mengs' reputation in his day was enormous—probably exceeding his merits. He had, moreover, a lasting influence in the history of painting as the founder of the neo-classical school, which received its greatest development in that superb painter David.